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JUNE MCMXX

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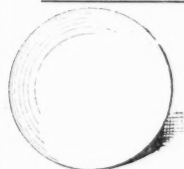
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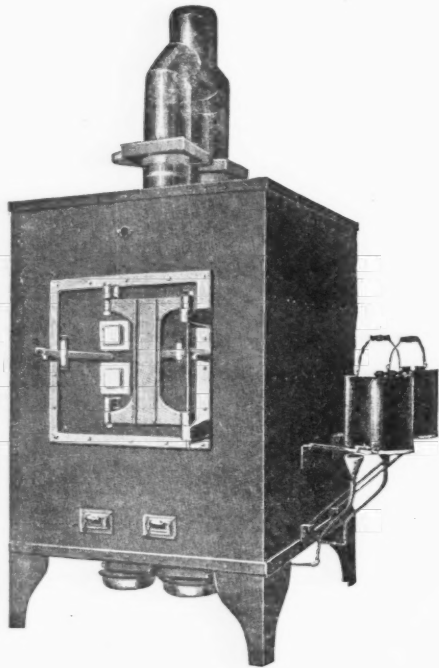
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KERAMIC STUDIO

Vol. XXII, No. 2

SYRACUSE, NEW YORK

June 1920



WE are giving you this month your fill of Batiks. The summer vacation is at hand and it would seem that now one would have time to experiment in some of these interesting crafts, and at the same time dig out some new thoughts for ceramic work. We have tried to point the way to extracting the honey from the flowers and hope you will be as happy and as busy as the bee in the process. The next issue will be the summer vacation double number, July-August, and will as usual be full of meat and drink, to sustain your interest during the hot days and bring you enthusiastically to greet our September number which we are planning to be unusually good and helpful, especially to teachers.

× ×

The following communication will be interesting to our good friends who have been walking along with us, hand in hand, on our slow and tedious, but sure, uphill journey. We hope that other cities will take notice and follow in the footsteps of the Boston authorities:

"The Board of Superintendents has been asked to authorize for reference use in the Boston public schools the magazine *Keramic Studio*."

× ×

Occasionally we have had complaints that we filled *Keramic Studio* at times with *students'* work, and that what was wanted was the *teachers'* work for inspiration. Now, we are expecting to give several articles in the fall showing students' work in the public schools and we want to assure our readers, who are not school art teachers, that the material will be well worth considering even though made by children. In the first place, to a certain degree, the children's work is the teacher's work. She supplies both ideas as to subjects and as to arrangement. They may be more or less crudely executed, but the ideas are worthy of study. It is the teacher who sets free the child's imagination, at the same time showing how it may be brought under regulation. Then the child is not hampered by preconception of how things should be represented, and so at times some very unusual and worthwhile motifs result. These can be studied to advantage by even the most advanced designer. The ideas can be taken and modified according to one's own conception of the beautiful and in this way even the unoriginal designer can get away from hackneyed motifs. "There is nothing new under the sun" is certainly a true saying, but it is also the truth that there are as many ways of seeing a thing as there are unlike people, and it is up to us to learn to see with other eyes than our own so that we may not be limited to the one conception of each object. And as people change with succeeding generations, so do their ways of seeing change, for which reason we must never feel that all is learned, and that there are no more worlds to conquer. Of course, many of the new designs

seem bizarre and forced, but they are worth studying just the same, and you will find, as time goes on, that the useless and temporary phases will drop away and only the newly discovered old truth remain.

× ×

Just the other day I wanted some curtains for a bedroom. Modestly I approached the display marked 49 cents, and passed hopefully on to the 59 cents counter. Still hopefully I examined with care the designs marked 69 cents; fearfully I passed on till I stopped before some charming designs marked 90 cents *up*, especially *up*. I grasped firmly my poor little pocketbook and passed back along the long line of dull, dingy, uninteresting designs, within the reach of my purse. Nothing—nothing. One could not live with such designs. In desperation, I turned back again and bought a design I could not well afford, because I must buy something. Now why is it? Is it of malice prepense that good designs are found only on the highest priced articles? It seems to me that our school children even could do better—of course they could. Then why are we, who have little money to throw away, compelled to go without or buy something we shall detest worse, every day that passes? It would seem that, with all our art schools and school arts, &c., a generation of designers should arise so numerous that even the cheaper goods could not escape good designs. Why don't we do something about it? They tell me at the stores that a buyer is always found for *every* design. Then the trouble must be with the older generations who have not had so much art instruction. Let us all turn into impromptu reformers and preach good design in season and out of season.

× ×

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Catalogue and introduction of the Nomura Collection of Chinese and Japanese brocades.

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Sencho Kutaikan (great mirror of dyed fabrics). Colored plates and Japanese text.

Orimon Ruizan. Japanese textiles in the Tokio Museum. Colored plates and Japanese text.

M. P. Verneuil. Japanese textiles. Colored plates and English text.

Ancient calico designs. Colored plates. Japanese text.

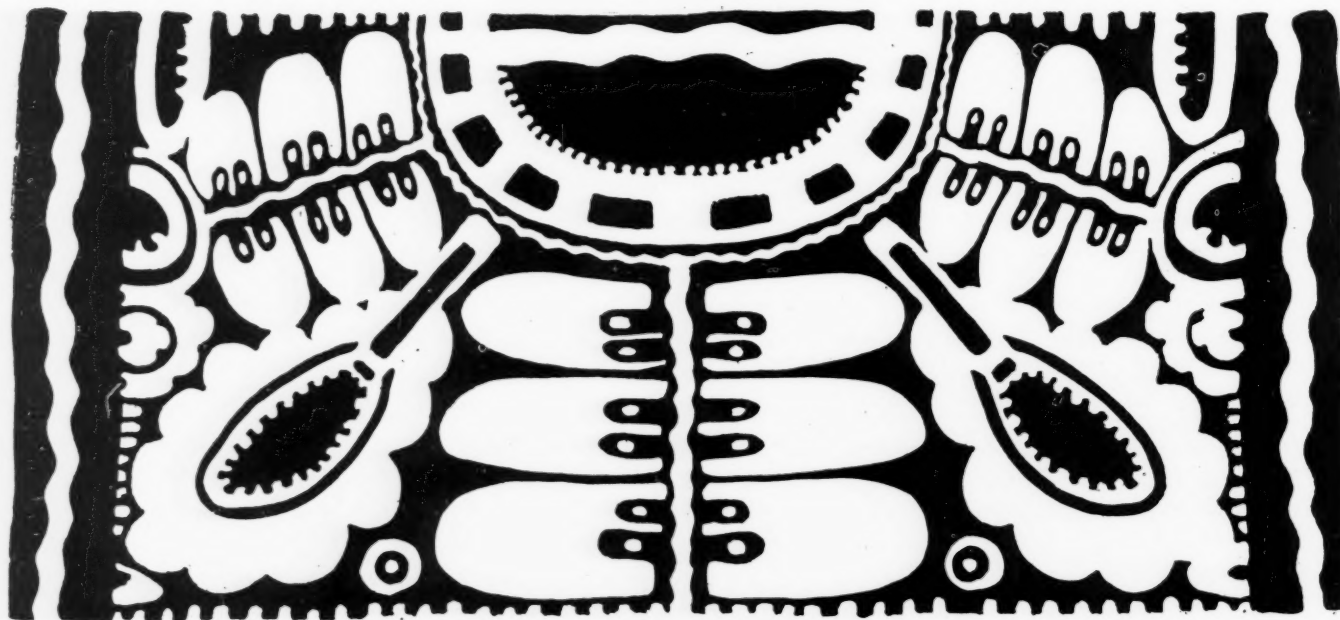
Makashiowatari sarassa. (Richly dyed and printed calicos.) Colored plates. Japanese text.

Ardenne de Tizac. Les étoffes de la Chine; tissus et broderies. Colored plates and French text.



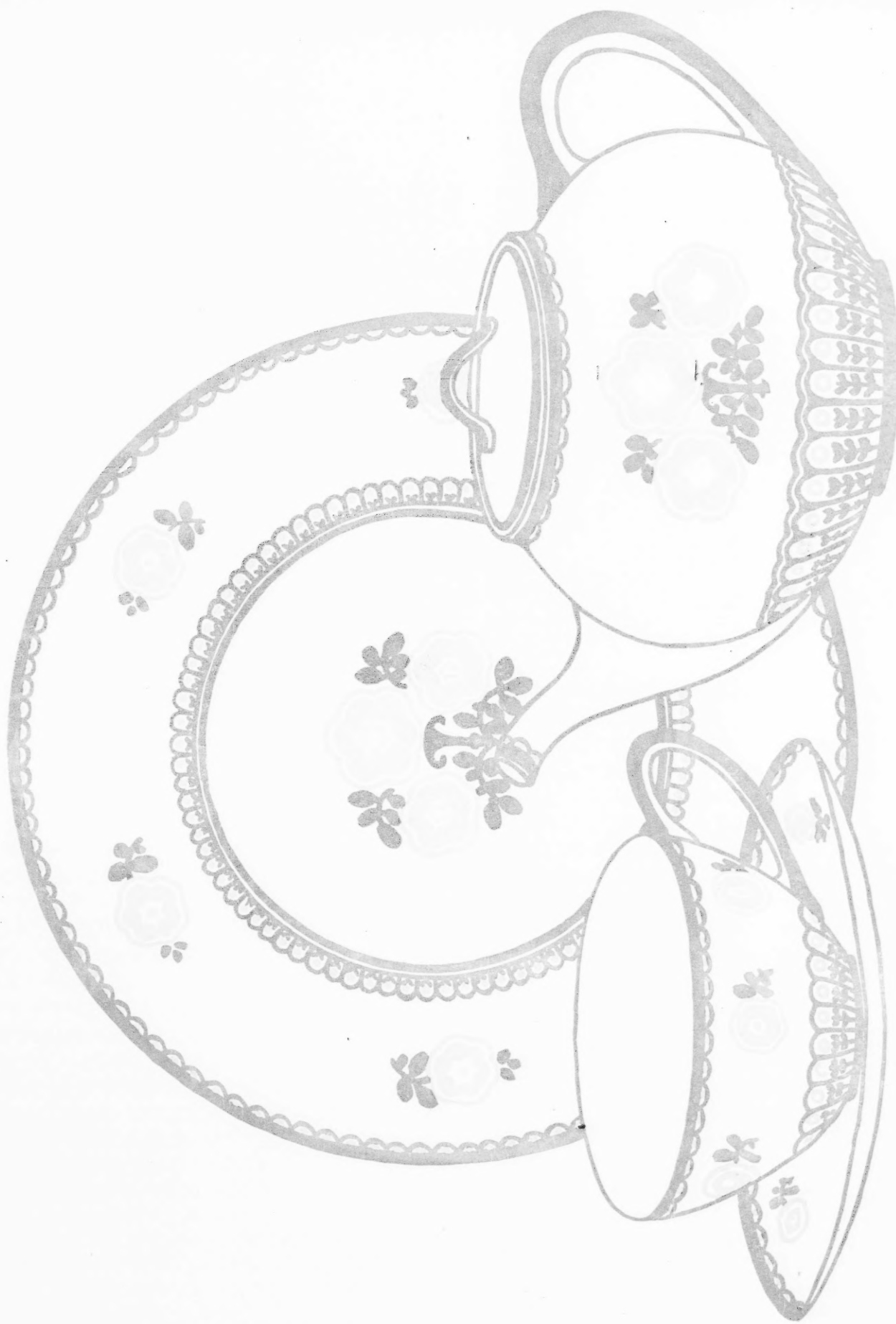
Motif taken from Winold Reiss' Wall Hanging
Color scheme golden yellow and copper.

Courtesy of Academy Art Shop



Design from a Batik Scarf by Winold Reiss
Dark blue on light blue ground of very heavy silk.

Courtesy of Academy Art Shop

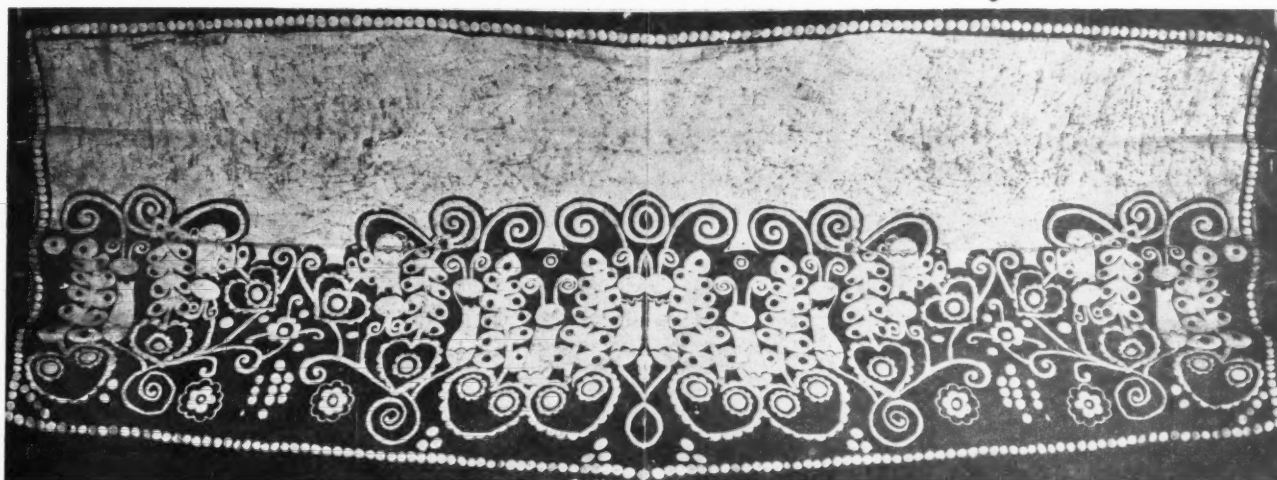


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TEA SET FRANCIS DAY

JUNE 1920
KERAMIC STUDIO





BATIK SCARF—Designed and Executed by Miss Robicheck

Courtesy of Academy Art Shop

BATIK

Albert W. Heckman

BATIK is a craft that is new to many of us, but like other handicrafts is as old as history itself. After the Dutch acquired the Island of Java they became intimately acquainted with the process and for years they tried to introduce it into Europe. They were not successful in this, however, until recently, when the art of dyeing became practically possible for everyone. The word "batik" means painting with wax and that is really what the process amounts to.

The primitive way in which batik was made is practically the same "resist" method used today; that is, the design is painted with wax on the thing decorated, which is usually a textile of some kind, after which the textile is dyed and the wax removed. There are two ways in which the Javanese artist applied these designs. One is with a tjanting, a small ladle-like affair with a small spout from which the wax is poured and the other is with a die or a block of wood upon which the design is built up with wire or thin strips of copper. This die or block is used very much as in wood block printing. It is dipped in hot wax and stamped on the cloth. This results in an all-over pattern on pages 32 to 37. With the tjanting a freer expression is permissible and consequently the results are often finer, as illustrated on page 31. Beside the tjanting and this die or block design an improvised brush, made of a stick of wood to which was attached a wad of cotton, was used in filling in large spaces with wax. The ancient Javanese used beeswax as a basis of his medium and when he wanted to stiffen this for printing with a die instead of a tjanting, he added a generous portion of rosin. The dyes used by these people were few and simple ones. Indigo blue and a brown made from the bark of the mango tree were the principal ones, and with these two and a third one, a blackish brown made by combining them, innumerable beautiful designs were fashioned. Many of them are on a beautiful and harmonious background color of deep ivory or tan. This color was obtained by a careful and thorough preparation of their material by soaking it in castor oil, boiling this out with soda lye and then exposing it to the sun. Cotton is the material used most, for of it the Javanese makes his "sarong," a large girdle or loin cloth which is his principal article of clothing. His hat or head dress is

a square piece of cloth, also of cotton (see page 31), while a "slending" or a shawl or scarf which he throws over his shoulders is generally of silk.

The modern method of batik as practiced by the occidental artist both here and in Europe is to discard the use of the die or block and the tjanting for the brush. This is due to the impossibility of getting dies and the difficulty in securing good tjantings and then in mastering the technic of this curious little instrument. In conjunction with the brush, however, the tjanting still stands in good stead for outlining. To use the tjanting successfully depends on keeping the wax at an even temperature all the time and in stopping its flow from the spout at the right moment so as to prevent it from dripping and ruining a design. A piece of cardboard held with the left hand while working is sufficient for catching any stray drops of wax and stopping the spout while a double boiler arrangement of some kind will maintain an even temperature for the wax. The tjanting should not be heated directly over a flame nor should it be dipped into the wax. It is better to pour the wax into it with a spoon from the double boiler and in this way prevent any wax from adhering to its sides and dripping off at the wrong time.

Japanese brushes, bristle, sable and camels hair brushes all are excellent to use in batik work, for with any of these and a pan of hot wax which is a very responsive medium, one can accomplish wonders. The brush used should be selected for the particular material that is to be decorated. On a heavy weave we would naturally use a bristle brush, while on a thin material a Japanese brush should be used.

Silk is used by us for batik work more than anything else. This is because the demand for it is greater than for cotton which we use too, and because it is easier to dye. Linen we hardly ever use because of the technical skill required in dyeing it and wool we practically never use. Silk of any kind, from heavy velvet to the finest chiffon, is an ideal ground for the batik process. It is beautiful in texture, it is to be had in a great variety of weaves and in every day life it is being used in ever increasing abundance.

The wax we use—beeswax—is the same which the oldest Javanese artist used, for nothing has ever been found to equal or excell it in batik making. We add paraffin in



BATIK HANGING, "THE KING"—ILONKA KARASZ

Courtesy of Academy Art Shop

equal parts to it, and sometimes rosin also, especially where we want a crackled effect. This effect, which we are overdoing, the Javanese artist tried to avoid, for to him it was a sign of poor workmanship. To prepare the cloth for waxing simply tack or pin it to a stretcher of some kind. Canvas stretchers, quilting frames or specially made frames wrapped with cloth to which the material to be decorated is pinned, can be used. The design may be transferred with charcoal to the silk, or what is better still, it can be drawn directly on it with a brush and wax. On heavy cloth it is sometimes necessary to wax both sides of the material, while on very thin silk several thicknesses can be waxed at once. This latter method is often used in decorating both ends of a scarf at once. (See design by Conrad Kramer on page 26.) To know exactly how hot the wax should be requires a little experimentation, for if it is too hot it will spread too quickly, and if it is too cold it will not spread at all. To prepare the material for dyeing simply take it off the frames, and if paraffin has been added and an unusual amount of crackle is desired, crumple it well and put it in a cool place to dry.

Great progress has been made in recent years in the manufacture of aniline dyes, some of which are permanent

Lack of space here does not permit an extensive treatise of this phase of the batik process, but Mr. Neuhuys, in his articles on Batik which were reprinted in the January and February issues of *Keramic Studio*, has given careful directions for the preparation and application of reliable vegetable dyes and in "Dyes and Dyeing" by Charles E. Pellew (McBride Nast and Company) this whole subject is dealt with comprehensively enough to meet the most exacting requirements of anyone wishing to go into this work extensively. Pieter Mijer also gives some valuable information in his new book "Batiks and How to Make Them" (Dodd, Mead and Company). The great difficulty in the dyeing process is to get colors which one can apply cool enough to prevent the waxed design from melting and, at the same time, give results that will be permanently "fast." Designs which have been executed in pure beeswax can be dyed with dye which is as hot as 110° Fahrenheit. When paraffin is added it is necessary to lower this temperature to 90° Fahrenheit. Ordinary Diamond Dyes and others of similar nature which come prepared in small packages with directions written on them are all right for beginners. Advanced students wishing better colors may order them from professional chemists whose addresses are listed in the



BATIK HANGING, "THE QUEEN"—ILONKA KARASZ

Courtesy of Academy Art Shop

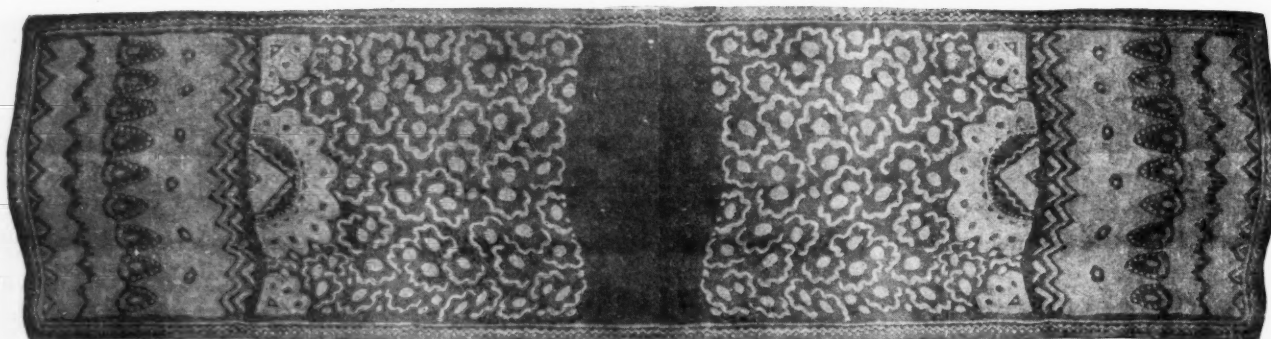
books referred to above. When these better dyes are purchased the manufacturer of them will give directions for using them, including what should be used as a "mordant" or that which helps to "set" the color and make it fast. Acetic acid is often used and with Diamond Dyes salt is commonly the mordant.

As we do printing with several colors, some of which are superimposed over others, thus giving additional colors, we may likewise get additional colors in the batik process. For instance, a red over a blue will give purple, a red over a yellow will give orange, and so on. If your design is in several colors it is advisable to bear in mind that complementary colors tend to neutralize each other when they are superimposed. Analogous schemes are the easiest to handle and, needless to say, the lightest color should be dyed first. In dyeing these lightest colors it is best to start with a very weak solution of the dye, leaving the textile in it to absorb more and more color and thus become as deep as it is wanted, or, by repeated dippings in which each successive bath is in a little stronger solution of the dye, an even and full color effect may be attained. It will be seen, on studying any modern batik which is done in several colors that first one color is dyed, after which it is covered with wax

where this color alone is to remain in the design, and then each color in turn is dyed and also covered with wax. Each time part of the design is thus "stopped out" between dippings, the silk should be allowed to dry thoroughly, otherwise the wax will not adhere to it properly. Sometimes different colors are painted in parts of the design, which are surrounded with waxed lines or areas. This is an easy way to get several colors in a design without dipping the whole piece but this is to be discouraged, for seldom do these painted-in parts ever harmonize as they would if they were done in true batik fashion. Great care should always be taken to see that all the particles of dye are thoroughly dissolved before using.

To remove the wax when the final dipping has been made and the whole thing is dried, simply wash out the wax with gasoline. This should be done out of doors and it should be as thoroughly as possible. Any wax that may remain in the silk after several washings in gasoline may be removed by placing the batik between layers of paper and ironing with a hot iron. With silk this alone will often take out all the wax so that the gasoline is not necessary.

It is interesting to study the designs in this craft which is new to many of us and to see how the tools which are



BATIK SCARF—Designed and executed by Conrad Kramer

Courtesy of Academy Art Shop

Color scheme, deep purple blue on a light blue green.

used govern the treatment of a motif. What is more interesting and convincing to us who believe that fine design is built upon fine spacings or arrangements of line, dark and light pattern and then color, is to see how beautifully the primitive Javanese artist has instinctively developed his designs through these very elements or principles which we consciously use. With Javanese batik as with Mexican majolica, Prehistoric American Indian pottery and other primitive crafts we find that invariably those designs which are made in the fewest colors, the simplest forms and in direct, frank workmanship, are the finest. Where one or two colors or values only are used interest must be attained primarily through dark and light pattern and so it is that when we study the work of the ancient Javanese artist and the modern masters (See color supplement of May, 1920, *Keramic Studio*) of this craft, some of whose work is illustrated here, we find that the strongest designs

and those which are the most interesting are those in one or two colors.

Through the courtesy of the Academy Art Shop of New York City we are able to show these splendid examples of modern batik wall hangings, scarfs and covers which were designed and executed by some of America's foremost craftsmen. All of these things are worthy of serious study. They are beautiful in their spacings of dark and light areas or pattern, they have been executed in a manner which is consistent with the tools used—the brush—and if one should have the privilege of seeing them in the above shop, one would see the wonderful color and texture which are impossible to reproduce here. To one who is not acquainted with the modern movement in design these things may seem as bizarre and foreign as the Javanese work, but one must become acquainted with new harmonies even though at first they are strange ones.

*See Color Supplement of May, 1920, *Keramic Studio*.



BATIK—ILONKA KARASZ

Courtesy Academy Art Shop

Color scheme yellow green, blue green and a dull red.



BATIK—WINOLD REISS

Courtesy Academy Art Shop

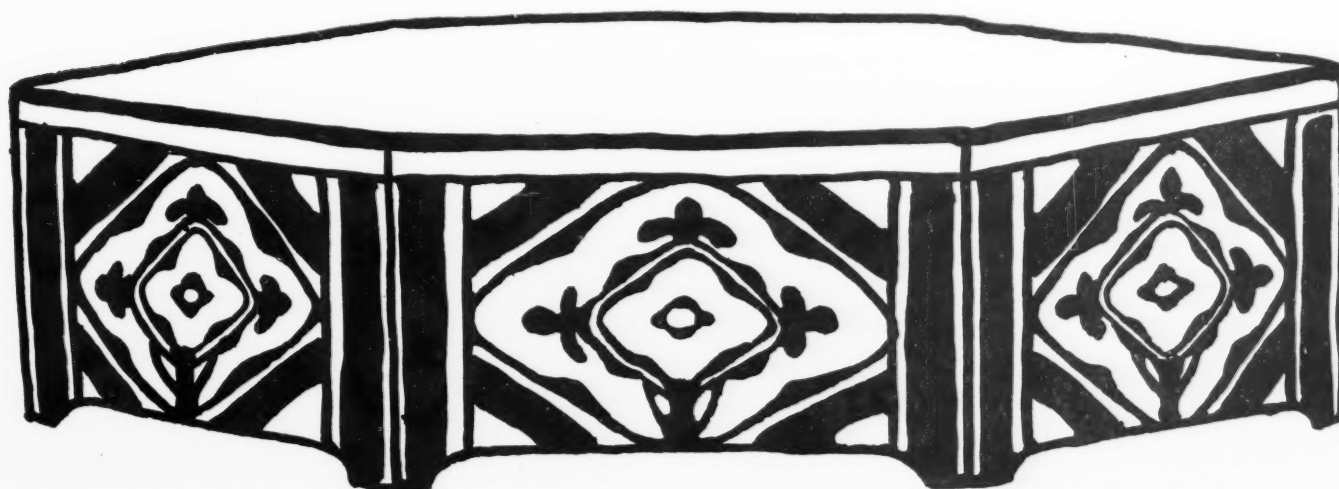
Color scheme dark blue on very light blue.



BOWL DESIGN SUGGESTED BY BATIK—ALBERT W. HECKMAN

BOWL design showing adaptation of batik. This bowl was planned to be carried out in Copper lustre over Dark Blue lustre. All the dark part of the design is Copper and the light spots are Blue lustre. The design, however, can be effectively carried out in polychrome enamels

on Belleek bowl, using Emerald Green, Night Blue, Black and Gold. The flowers and leaves are Night Blue, with touches of Emerald Green in them, the background and bands are gold and the rest of the design, including the large black background, is Black enamel.



FERN DISH SUGGESTED BY BATIK—ALBERT W. HECKMAN

THIS design to be done in colors for dusting, all of which are lighter in value than the black of the engraving which gives a heavier appearance than the finished piece should have. Cameo, Dove Grey and gold make

an excellent scheme for one who prefers colors of a light value, and Dark Blue for Dusting, Water Green No. 1 and Water Green No. 2 with Ivory make another scheme suitable to the decoration of this plant holder.

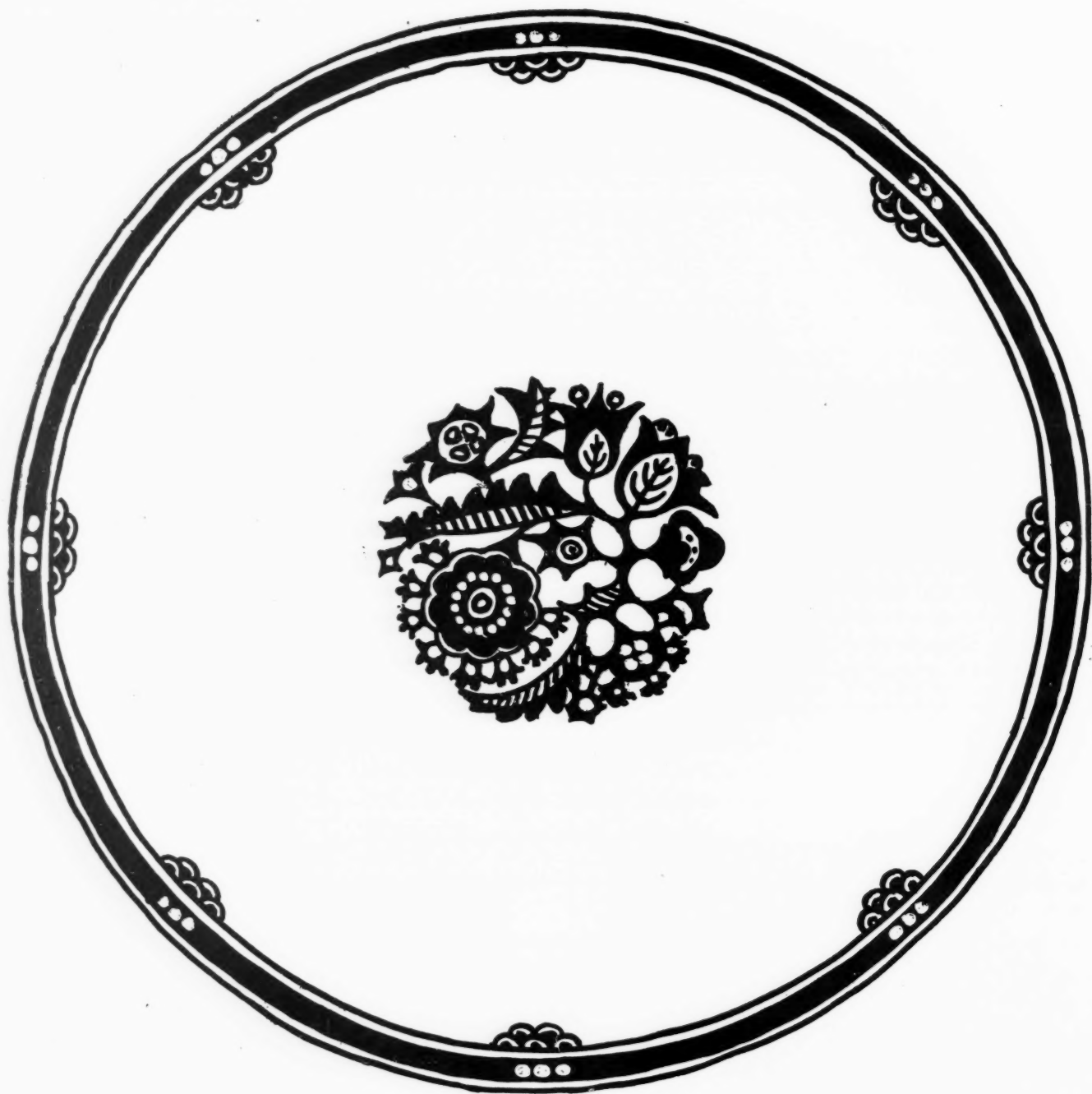
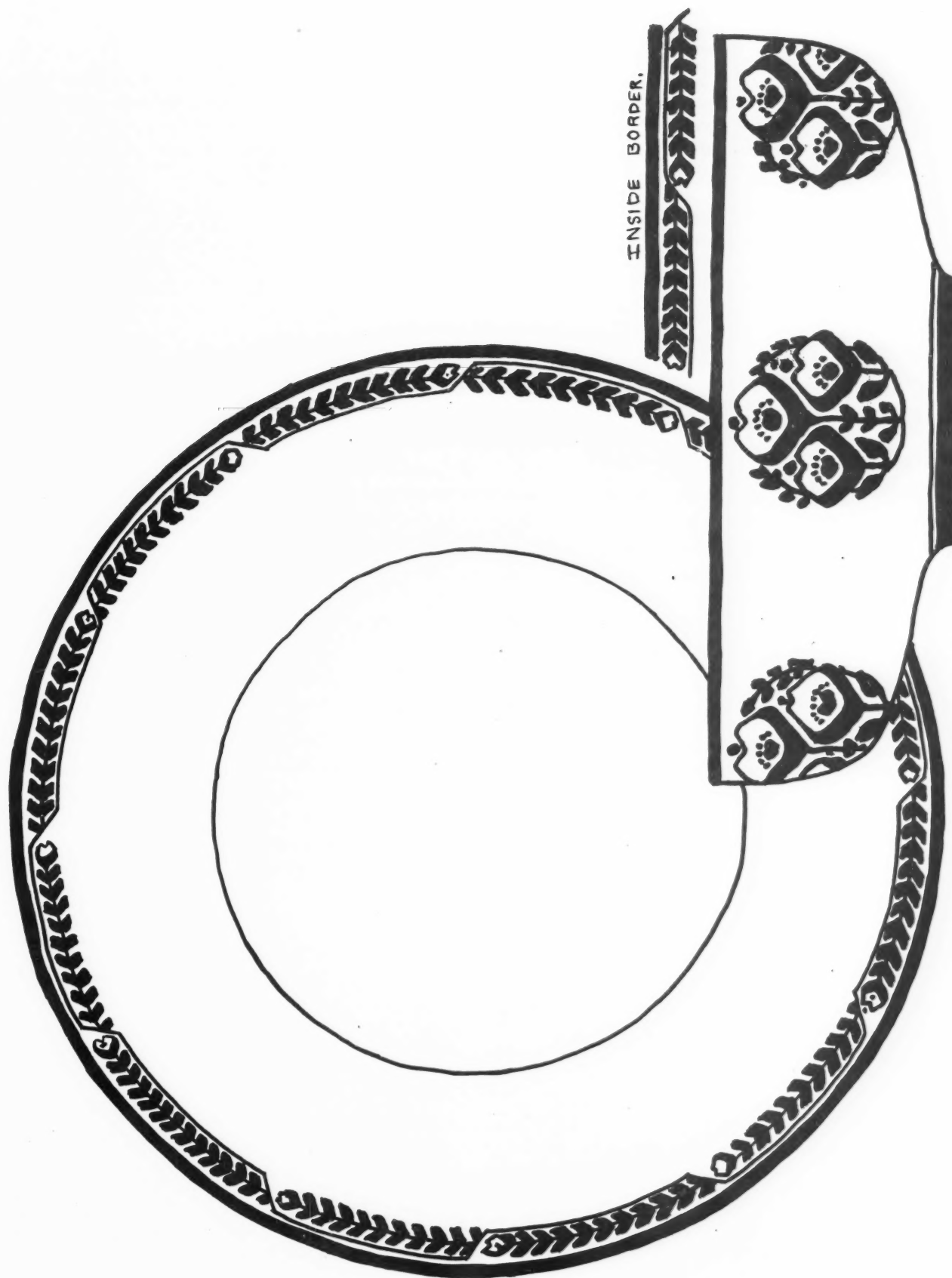


PLATE DESIGN SUGGESTED BY BATIK—ALBERT W. HECKMAN

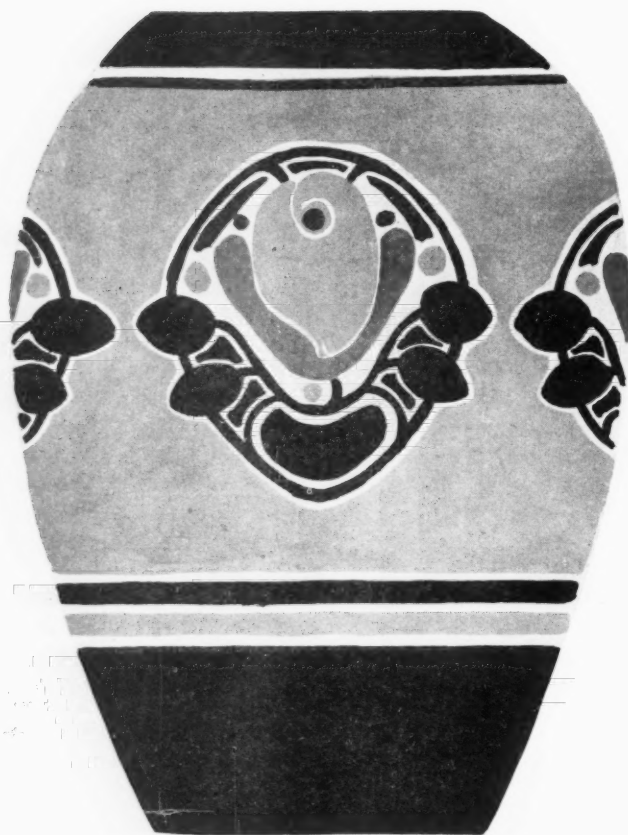
IF one cares for silver, this plate can be carried out in silver only. Liquid Bright Silver or Silver lustre should be used, for it will not tarnish. In color this design can be done in polychrome enamels, Wistaria, Egyptian Blue and Leaf Green with a very little Peach Pink for the small parts of the flowers; or a scheme in darker values, Austrian Blue, Amethyst and Deep Turquoise may be used. In colors for dusting Florentine Green, Bright Green and Mode.



INSIDE BORDER.

PLATE AND BOWL—FRANCIS DAY

(Treatment page 36)



VASE—W. K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - Assistant Editor

DRY DUSTING

IT would be impossible to state more fully or clearly the process of Dry Dusting than is done in the following instructions published by the Robineau Pottery Co:

"Put a little of the Medium for Dusting on a slanted tile (a slanted surface is best because it prevents the oil from spreading), dip the brush in the oil and then work out most of the oil until very little remains; just enough should be left in the brush to apply a very thin coat on the china. Paint the surface to be dusted by dragging the brush lightly across it so that no brush strokes show; if the work is held so the light falls directly on it all imperfections can be seen in the oiling, if there are any.

"If the oil has been applied thin enough the color may be dusted into it at once. Put the color to be used on a plate or a paper with a glazed surface, rub it with a palette knife until it is free from lumps. If the space to be dusted is small, pick up as much of the color as possible with a new square shader No. 5 or 8 according to the size of space to be dusted, drop the color on the oil and then rub it into the oil very lightly with the brush.

"The oiled space should be covered with the color before the brush touches it to avoid rubbing the oil. Keep brushing the color as long as the oil will take it. When it is finished the color should have an even, velvety appearance; if it looks damp the oil has been applied too heavily.

"For large surfaces the oil is applied a little heavier

and padded until it feels tacky and then allowed to stand an hour or two before dusting in the color. The color may be applied with a large brush or a piece of lamb's wool."

TREATMENT OF VASE

OIL and dust all dark spaces with Dark Blue for Dusting. Lightest tone of grey in 1 part Glaze for Blue and 1 part Deep Blue Green. Medium tone of grey in 1 part Deep Blue Green and 1 part Water Green.

Second fire—Dust entire vase with Glaze for Blue.

**

ANSWERS TO CORRESPONDENTS

L. D.—There are two shades used a great deal for bands and background in Belleek and other nice decorated ware. As nearly as I can explain one is Raspberry shade, the other a deeper shade, a certain good red tone. What colors should I use?

Ans.—If enamels are desired use Mulberry to which add a little Ruby Deep, and for the richer red shade use Ruby Deep. If color is desired, use Violet of Iron and Ruby.

L. D.—1. How can one get a beautiful dark blue color in bands or backgrounds without working and firing several times?

2.—How can one dust two or more colors for one firing?

3.—How can one carry dusted pieces, or pieces painted on with tinting oil, to someone else before firing, without rubbing off the color?

4.—What can one do to make dark blue grind smooth instead of grainy?

Ans.—Dry dusting is most satisfactory, where a dark color is desired.

2.—Oil and dust dark spaces, then clean out all parts not to be covered by dark tone, then dust light spaces. You will find after practice that, by padding oil lightly, it will not affect the color already dusted on, even if you should pad over edges, but pad lightly. I would suggest that you take a lesson on dusting from the best teacher in your city. It will save time and expense. You will also find a number of lessons on dusting in back numbers of Ceramic Studio, and in the K. S. Class Room Books.

A.—If plate, use a paper cake box. If vase, I would suggest that you place it in oven (not too hot) and allow it to dry, then carefully wrap it in cotton or a soft cloth.

4.—When colors are grainy, grind them with alcohol, and, when dry, mix same as for painting.

M. B.—A vase was decorated with Mother of Pearl lustre next to gold. When burnished the gold came off. Was applied a second time and did the same. There was also green lustre next to gold and it worked fine. Why this difference?

Ans.—Mother of Pearl lustre is peculiar, and, while it is easy to apply to get results, it will fight with gold. A safe rule to follow is to apply gold over fired lustre and you will have no difficulties. This applies to all lustres.

A. E. W.—Kindly give more explicit directions for the application of gold, copper, orange and yellow brown lustres to punch bowl with Heckman's Dream Boat.

Ans.—All dark bands, lines, waves and boat in copper lustre. Background space in Yellow Brown lustre as well as inside of bowl. All light tone in waves, all light tone in boat as well as light tone in wave design at bottom of design in Orange lustre. The Orange and Yellow Brown lustres can be used as background for orange and yellow brown when orange is shown.

J. R. B.—1.—Where can I get the acid for etched work? 2.—How much acid will it take to etch the rims of a ten inch plate? 3.—Is hydrofluoric acid used to erase color from fired china strongly enough for etching work? 4.—When I applied acid to asphaltum, the asphaltum got loose and came off. Why so?

Ans.—1.—Any china materials supply house which advertises in K. S. carries the acid. 2.—It is impossible to answer this question, as some acids are weaker than others. The only way to tell if the glaze is eaten enough is to use a hat pin and run over etched surface. 3.—Yes, use nothing stronger. 4.—Mix the asphaltum with turpentine and flow as you would enamels. Two or three days will be necessary to dry, if one swabs the acid. Your trouble is that the asphaltum was not entirely dry.

(Continued on page 37)

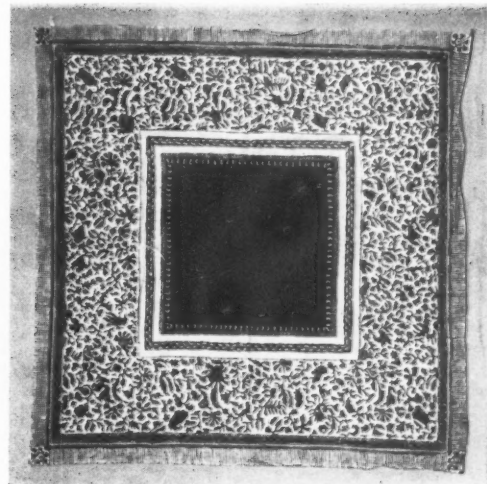


Javanese Batiks

Metropolitan Museum

DRAWING
INSPIRATION
FROM
OTHER CRAFTS
—
BATIKS

Adelaide Alsop Robineau

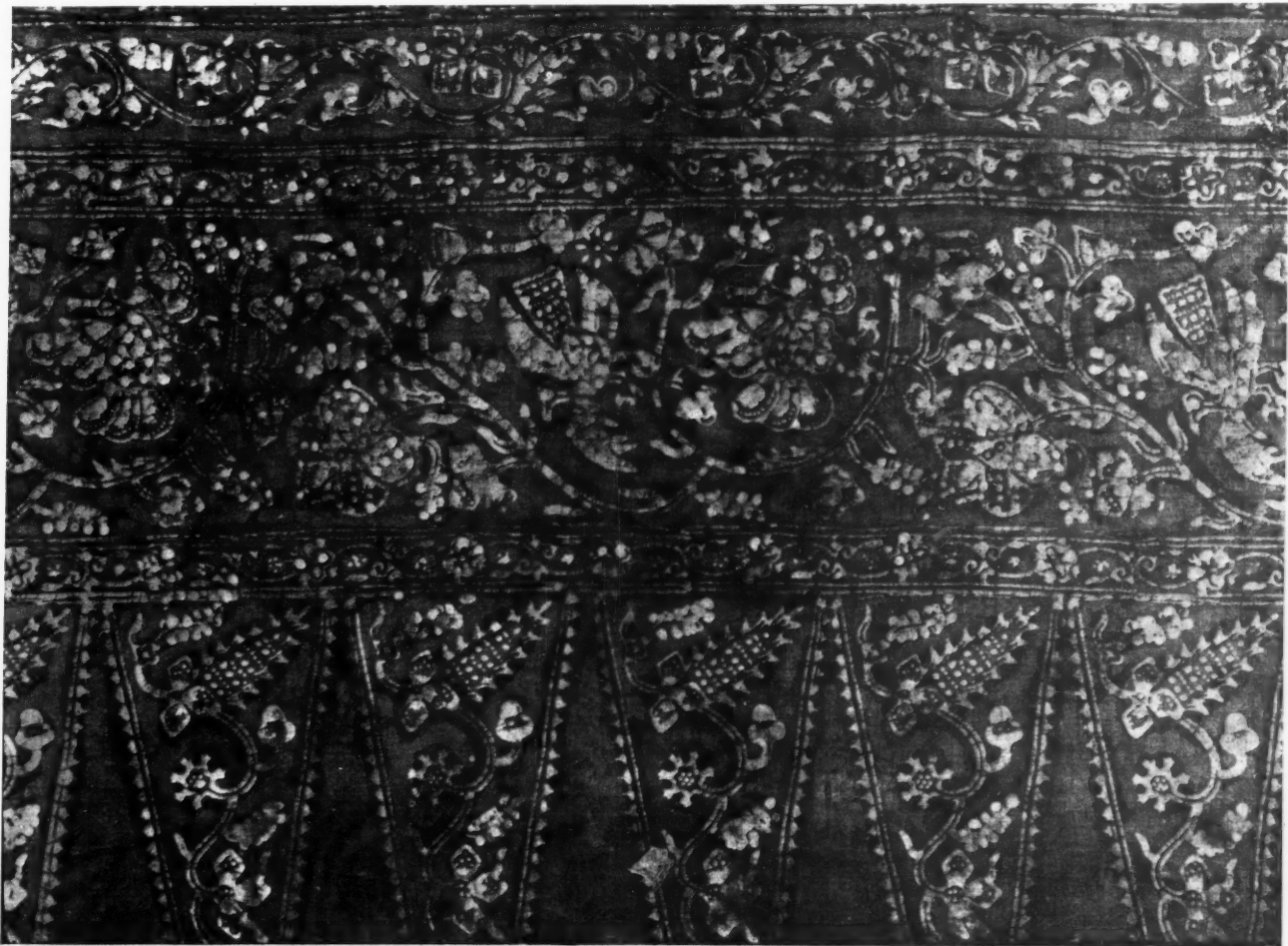


Javanese Batiks

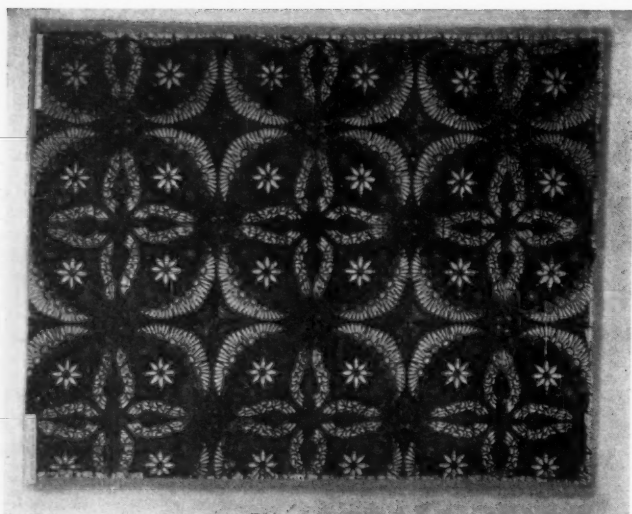
Metropolitan Museum

SO many say, "But what can I find for ceramics in an article on fancy work?" There is no craft of artistic value from which we can not draw inspiration for our particular craft if we go at it with the desire and intention of gathering the best material possible for our stock in trade. Now, this is the way the author who is a potter, would proceed with a lot of photos of interesting Batiks: First of all she would say to herself, "What quality is it that I particu-

larly admire in these Batiks?" Now, in this case, it happens that the batiks are part of a collection of her own, which was made at the time of the World's Fair at Chicago in the Javanese village, and are native cloths used for women's garments. They have been used about the house for draperies ever since, because the color quality harmonized so beautifully with the wood work. The designs were delightfully suggestive without being obtrusive. The photo-



No. 4 Javanese Batiks



Javanese Batiks

Metropolitan Museum

graphic reproductions are not quite true in color values because the indigo blue photographs nearly white while the dark buff photographs darker than the blue although actually the highest light in the Batiks. As a matter of fact, the author had never thought of this collection as design material for her own possible use, until the question came up of making an article on Batik available to our ceramic decorators. Then she was astonished to find an almost inexhaustible supply of suggestive material. Now, the matter of color is one that works out beautifully in pottery—mahogany brown, indigo blue and buff. But there are plenty of other color schemes that could be applied to the same material with more than satisfactory effect. For overglaze decoration more brilliant colors should be used, especially on table service. But now to the question of design. How translate this material to a language adapted to ceramics?

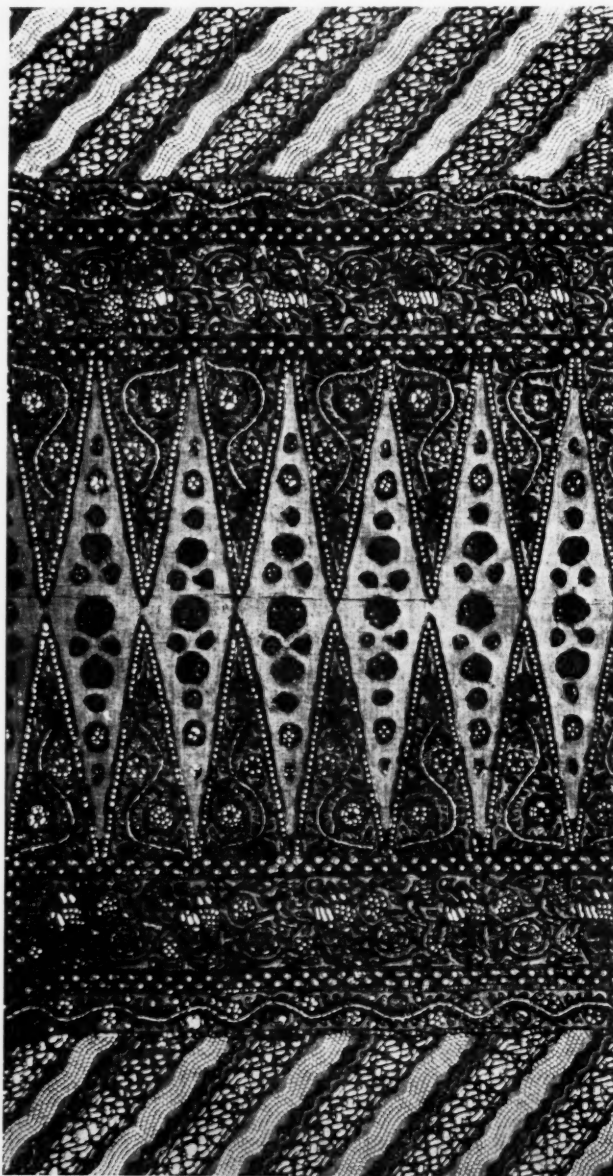
The first step was to make a sheet of pottery shapes simple in form and akin to the potteries of primitive peoples. The second step was to run through the illustrations for the designs most suitable to the shapes—then without too much change from the originals, to sketch these designs on the shapes. The long diamond shaped masses in No. 1 and some of the other illustrations suggested a



No. 1—Javanese Batiks

Metropolitan Museum

form taller than wide. It was laid on the corresponding vase No. 1 with a band at top covering the slope of the neck and a narrow border at the bottom to complete. The dark and light arrangement is very satisfactory. It remains only to execute the design as it is or to still further translate it into modern and American terms. But that we will leave to the imagination of the designer. Flowers, birds, etc., can be adapted to the spaces and lines, more or less fancifully treated, but for the greatest charm, avoid hard and fast outlines. However, as a potter, the choice of development is more limited than for overglaze work.

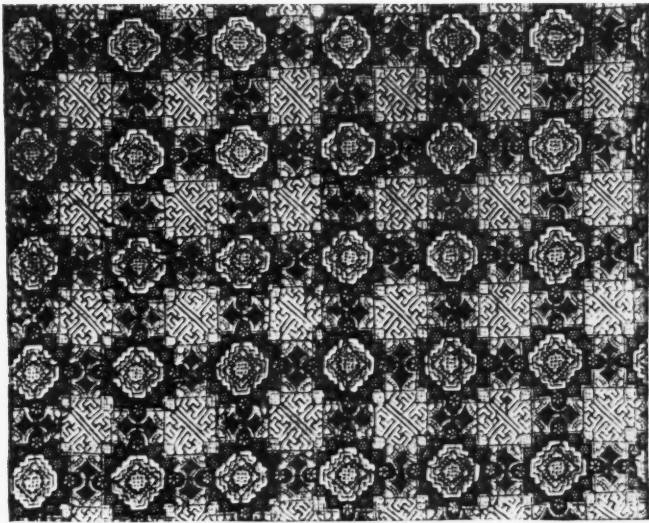


No. 2

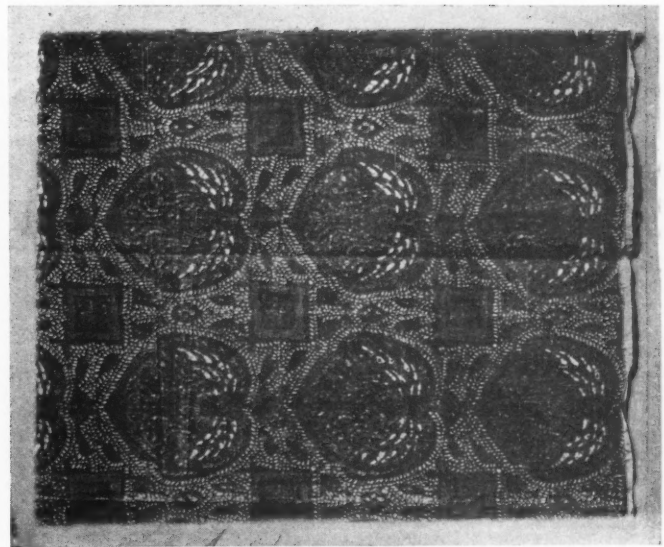
Javanese Batiks

Robineau

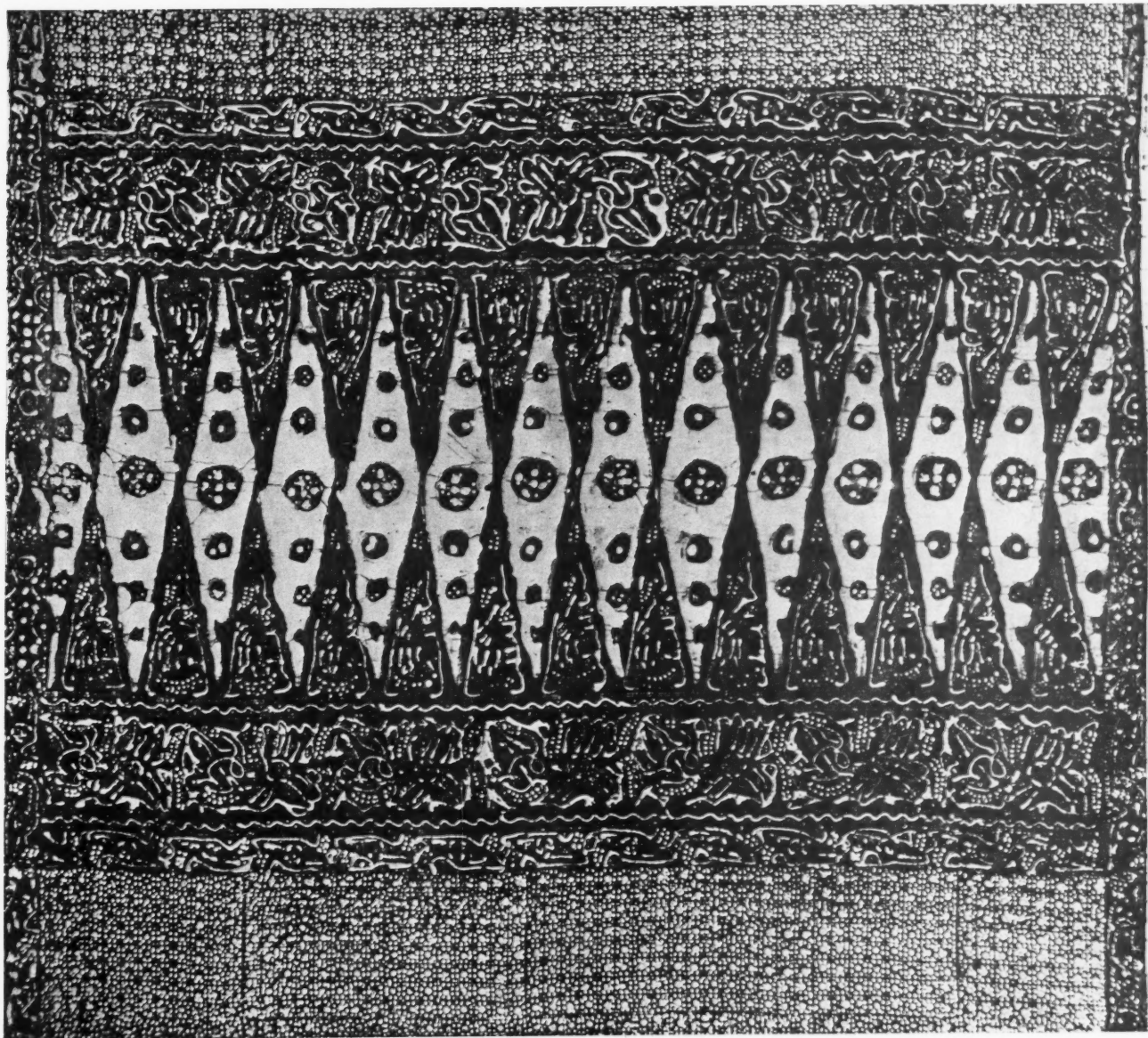
There are two possible modes of treatment that suggest themselves first. No. 1: Carving out the dark and leaving the light in relief to be glazed with a thin color which will show differently in the carved portions and on the relief, or perhaps coloring the relief with different but harmonizing glaze. No. 2. Using a fixed glaze all over the jar and painting the design on with a brush in another fixed glaze. These, of course, would soften together more



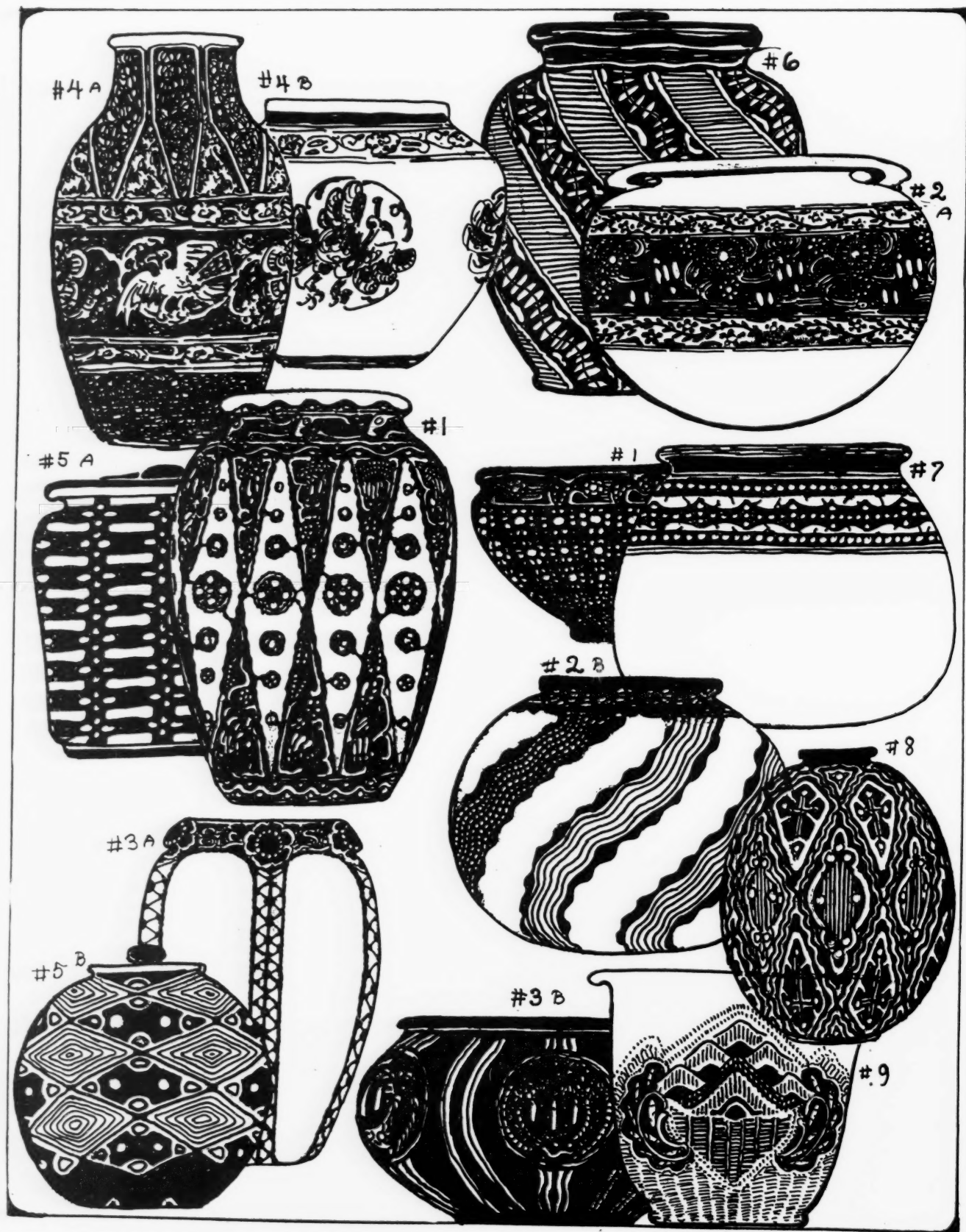
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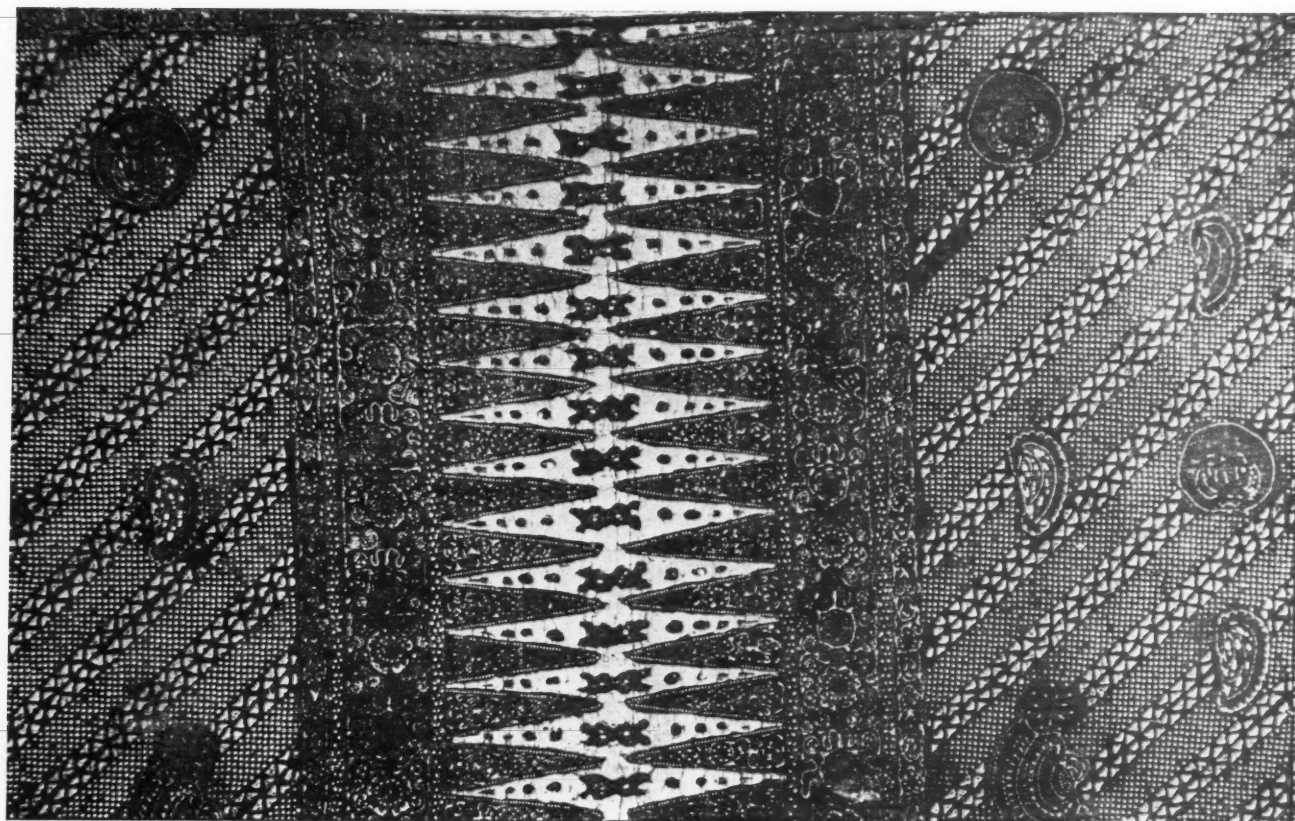
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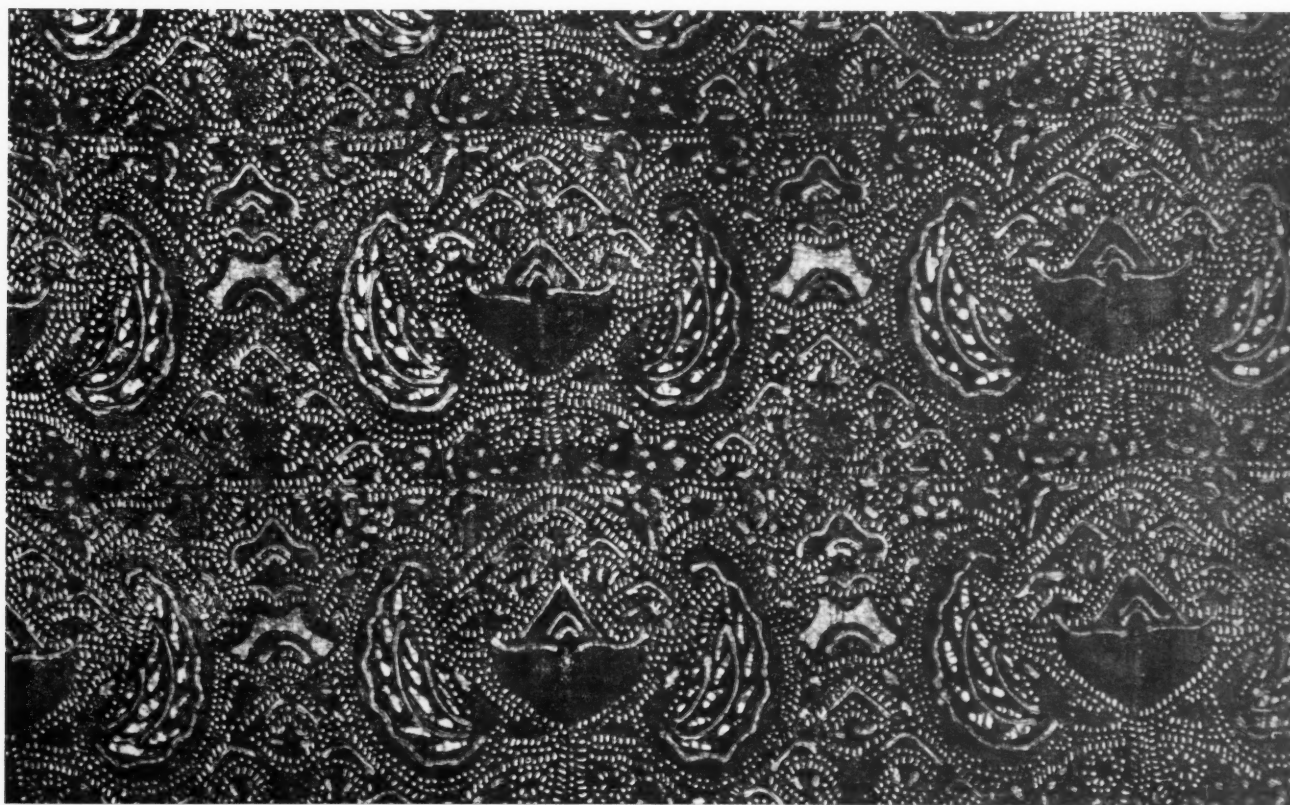
No. 1 JAVANESE BATIKS



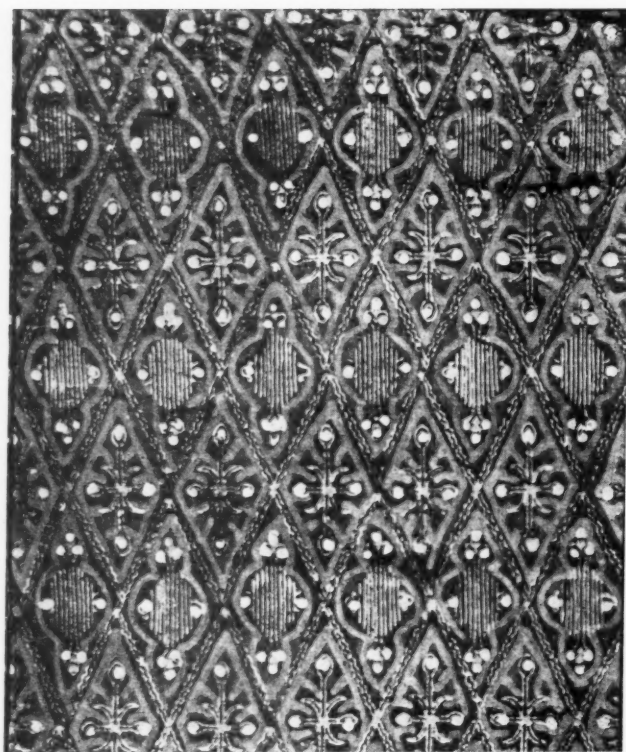
Designs from Batiks applied to Pottery or Porcelain



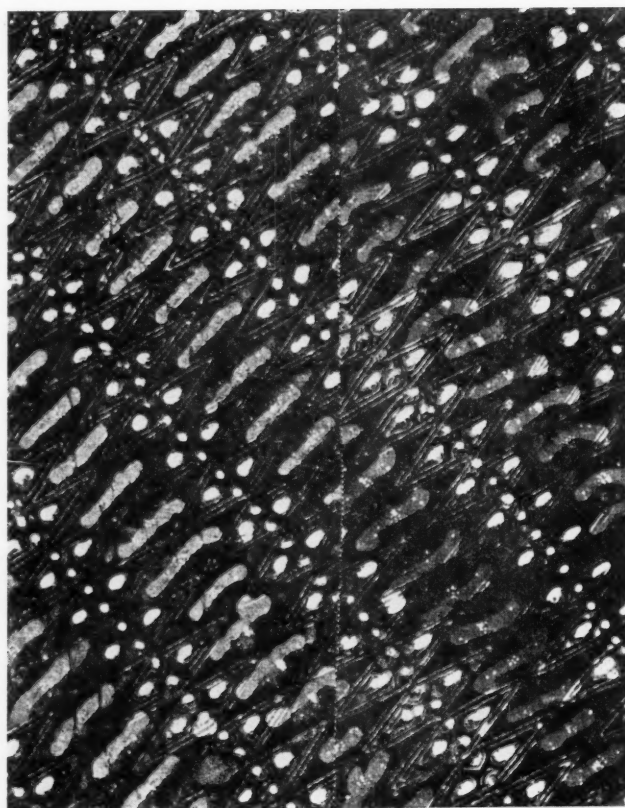
No. 3



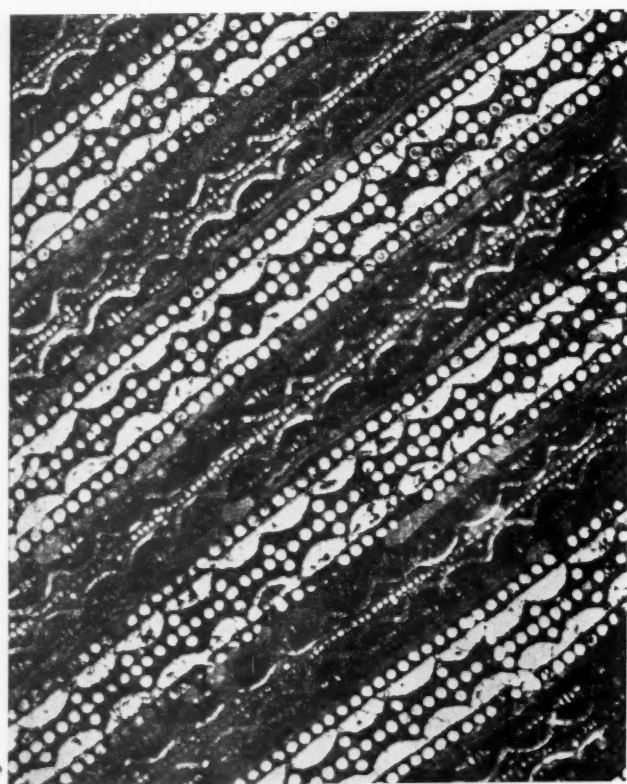
No. 9 JAVANESE BATIKS



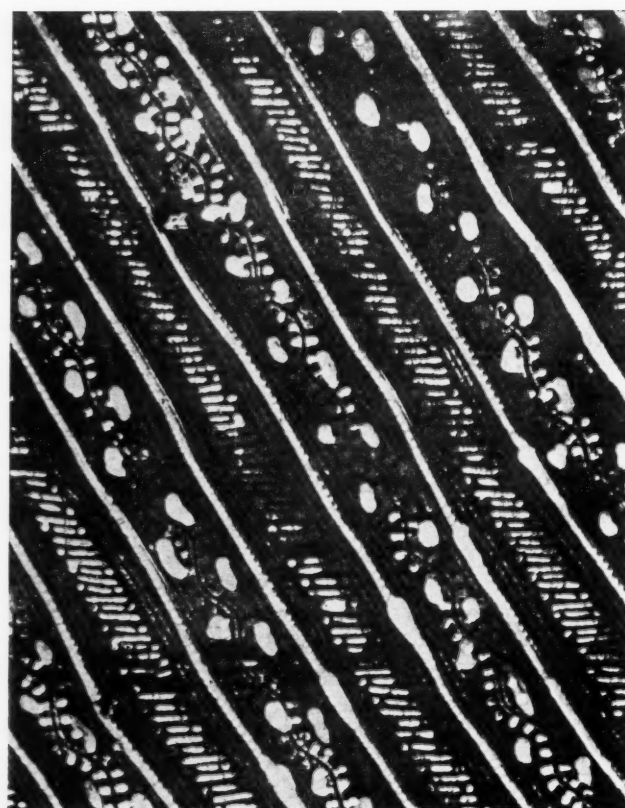
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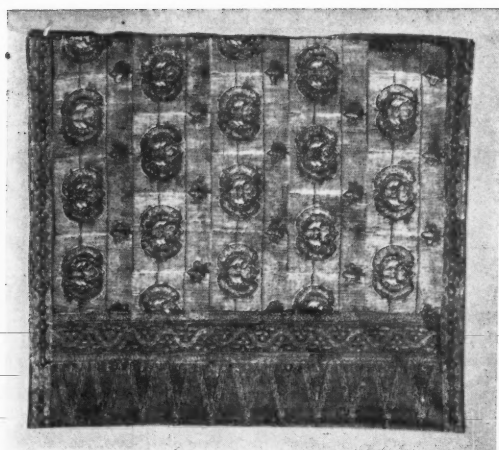
NO. 5



NO. 7



NO. 6



Javanese Batiks

Metropolitan Museum

or less, avoiding harsh lines. Other treatments will suggest themselves to the potter according to methods employed. It is evident that in using the different mediums, the special characteristics of the textile will be lost and the desired qualities of design and color transmuted in the new medium by simplifying. So also with the overglaze decoration. If the decorator desired to carry out this design without alteration, it could be done beautifully with brush work, painting in the dark with harmonizing shades of blue and green, either leaving the light parts white or tinting or dusting the jar first with a pearl grey or celadon, or perhaps an ivory tone. The dark pointed forms and the widest band in one color, the other portions in the second color or the dark spaces can be dusted and the design painted on with enamel. Other color schemes or modes of treatment will suggest themselves to the decorator.

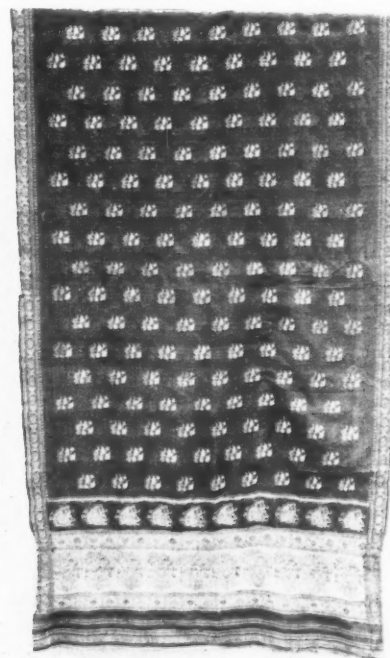
This same mode of procedure applies to all the forms shown, though in some instances the designs or portions only, have been adapted to the shapes, not simply laid on. One must, of course, be guided by the shapes to be decorated and the use to be made of the decorated form. For table ware the treatment of vase No. 4B and No. 3A are more appropriate.

The page of details from these Batiks shows how much interesting material can be found by looking into designs. These can be used especially on table ware where the designs should be simpler and show more of the ware. The two diagrams are to illustrate the manner of laying a diamond or square diaper on a rounding shape or in spacing off for an all-over design or spotting.

First draw your "equator," a horizontal line around the widest circumference, and divide it into multiples of 2; from these points make your vertical divisions. Then with the equator and an intersecting vertical for center lines draw the diamond of the desired proportions, and draw lines parallel to the "equator" from the two apexes. This gives the three lines each way upon which to build the center band of diamonds. In this case the diamond is bounded by AA, BB, 4 and 6. Starting with the line 3, make a dotted line to the top of the vase on line 6 and from the other side of the diamond from line 7 to line 4. The point of intersection above the diamond will give the measurement for the next line parallel to the "equator." The same process is followed below the "equator." Continue in this way until all the space is divided, then all that is necessary is to draw your diamonds between these lines. They

will vary in size according to the shape of the vase but will fit absolutely. Smaller diamonds can be made by bisecting these diamonds. For square spacing the lines will be absolutely correct also, drawn in this way, otherwise the spacing up and down is liable to look wider on some lines than on others.

On the page of details will be found an attempt to use the same masses and spacing as found in vase No. 1 with more recognizable motifs. It will be found that the nearer one approaches to a definite form inside of the larger form, the more one loses of the mysterious, elusive charm of the Batiks.



Indian Saree

Metropolitan Museum

ANSWERS TO CORRESPONDENTS

(Continued from page 30)

M. E. D.—Will Lenox Belleek take green and white gold, and what effect will green bronze have upon it?

Ans.—Belleek will take green and white gold very well, but you must remember to apply it lightly. Green Bronze is also pleasing on Belleek and gives the same appearance as on other china.

One thing to remember with all golds on Belleek is never to patch up places where gold is thin, but to go over entire space as a patch will show after firing.

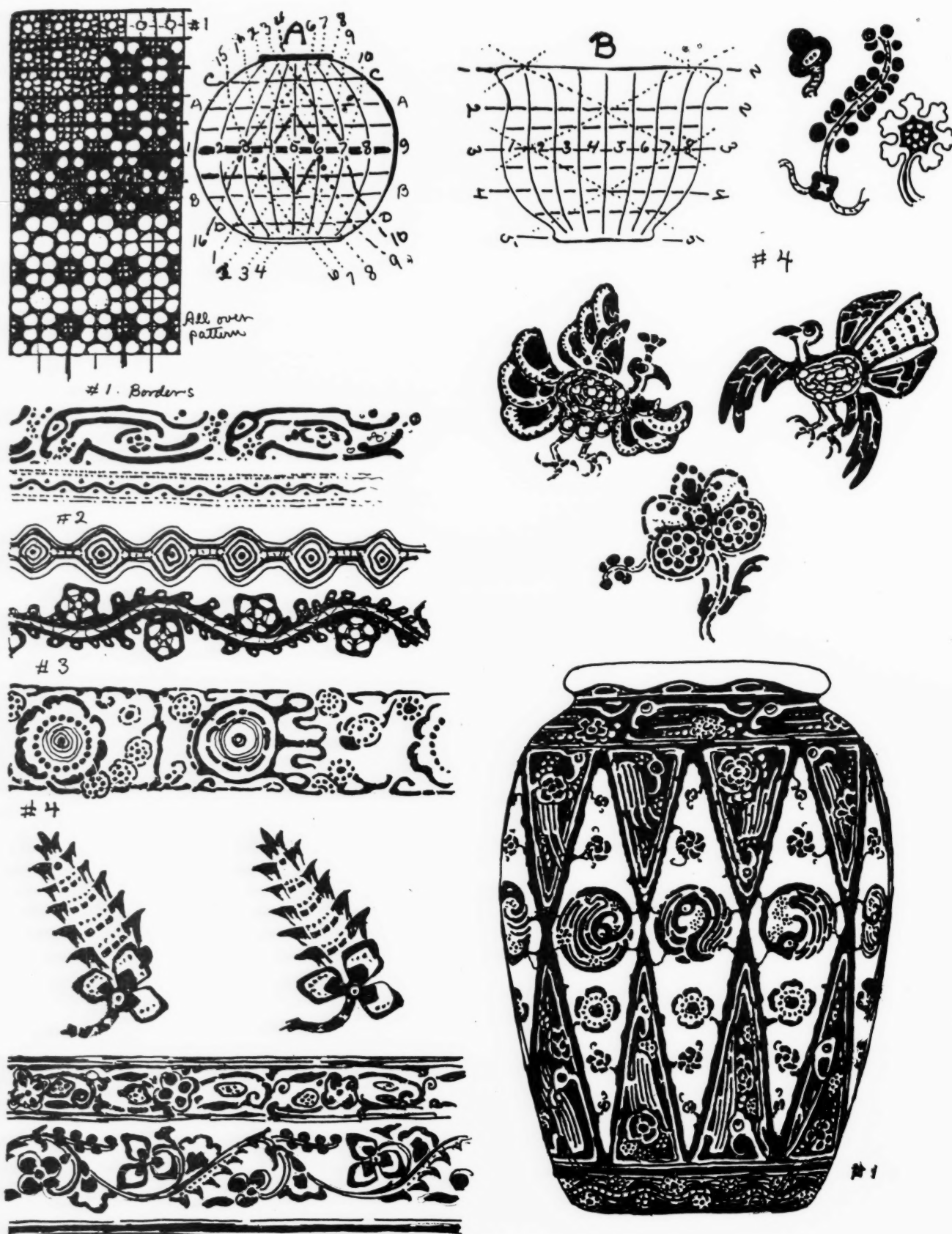
C. F. R.—Can you tell me why it is that in firing glass the Yellow enamel for glass (Reusche's) always fires green.

2.—I painted 8 iced tea glasses with silver bands, in which there were two medallions without any silver, but with a design of lemons and leaves in yellow and green enamels. In the first four glasses the silver came out all right. On the others, the silver painted at the same time but fired later, the silver burnished as in the other firing, but the reverse side had a decided yellow color, as if it had been painted over yellow. Can you explain this?

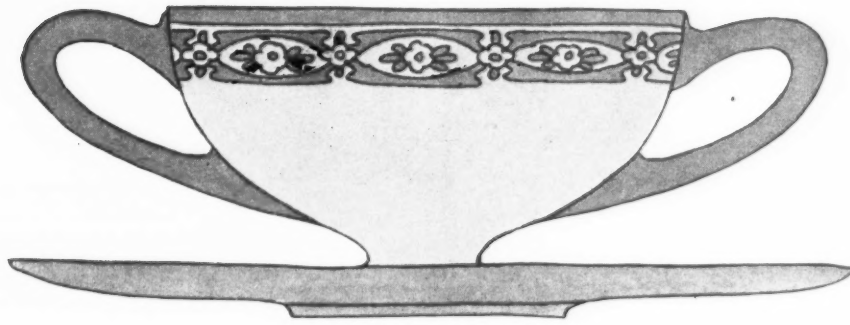
Ans.—1.—If you write to the maker of your glass enamel he may be able to locate your trouble, perhaps not the proper degree of firing.

2.—It is hard to answer questions regarding glass decoration. My advice, when firing a set of tumblers, etc., is to fire all at the same time, as sometimes one fires too long, or the draught may be poor on certain days, which would cause the glass to fire differently. Perhaps you use two grades or makes of glass. You will find in the K. S. directory addresses of teachers who give correspondence lessons on glass.

(Continued on page 40)



Details of Motifs from Batiks



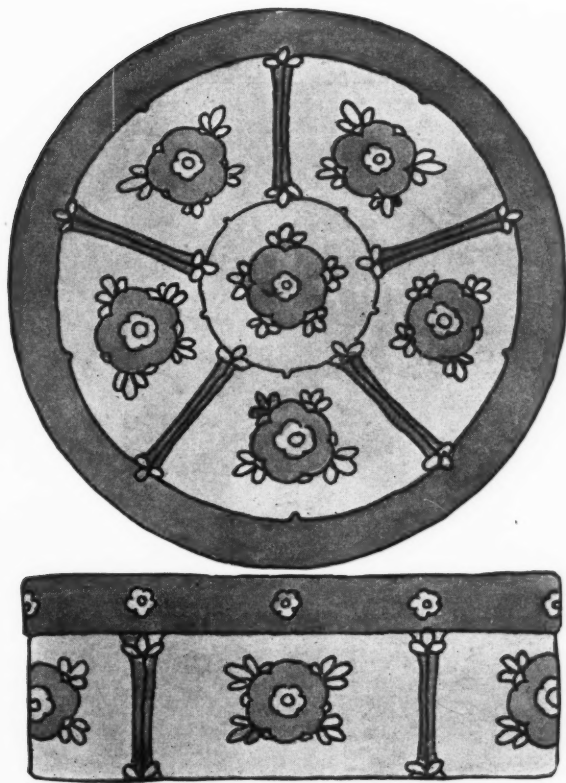
BOUILLON CUP—RUTH RYAN

On a cup and saucer which has been tinted light yellow outline the design in Black. Fill in the light tones with Gold and the flowers and leaves with Pink and Green.

PLATE AND BOWL (page 29)

Francis Day

THIS is to be done in Gold with touches of bright color on a tinted background. First Fire—Use Ivory Glaze for the background tint all over the plate and bowl. Second Fire—Paint in the design in Gold as represented in the black values. Fill in the flower forms with bright colors, Yellow and Orange, Purple and Blue or Pink and Light Blue. Repeat this in the third fire.



BOX—RUTH RYAN

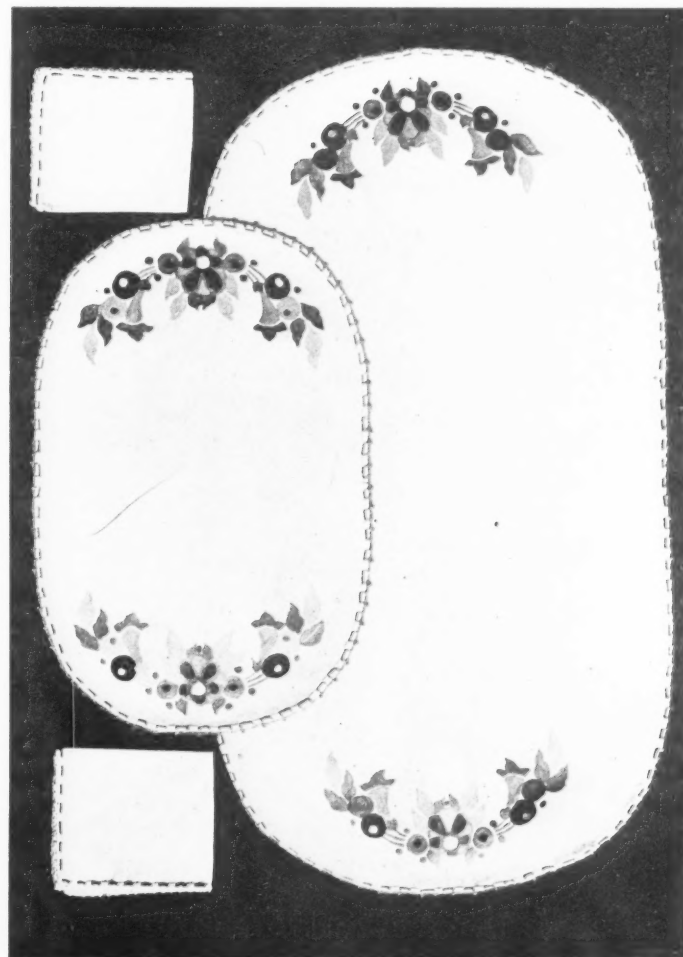
In Green and Silver Lustre with touches of blue in flowers.

SANITAS TABLE MATS WITH NAPKINS

F. R. Weisskopf

MIX oil paints with varnish. Use brilliant coloring. Center flower: darkest tone, use Black with light tone of flower in Orange. Bell shaped flower: darkest tone in Dark Blue, light tone in medium Blue, circular flowers in Violet, Blue and Orange. Keep leaves bright in color.

The design may also be carried out in various tones of grey and pink, or in blues. Try several color schemes in water color before working on sanitas.



SANITAS TABLE MATS WITH NAPKINS—F. R. WEISSKOPF

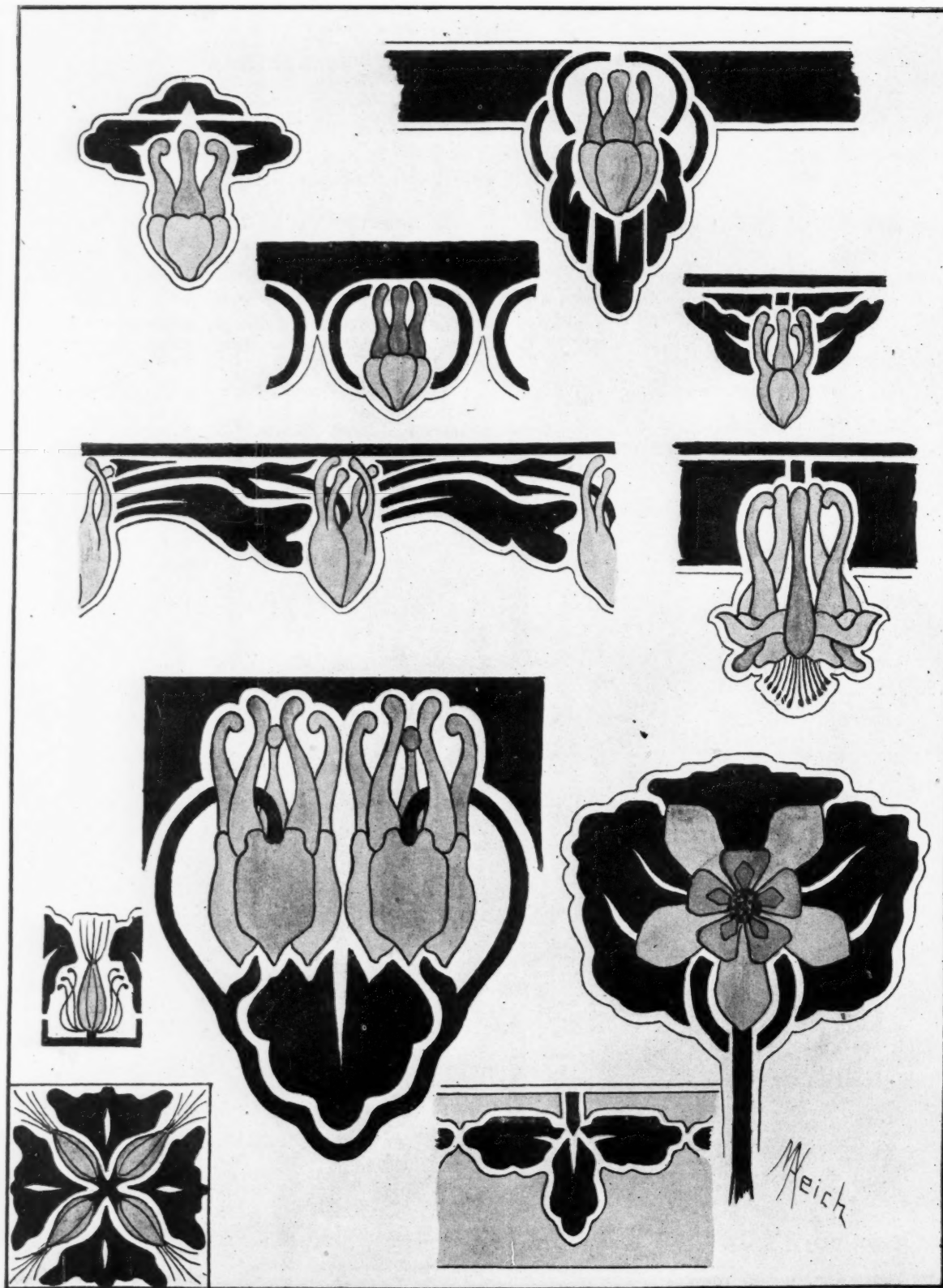
ANSWERS TO CORRESPONDENTS

(Continued from page 37)

N. A. M.—How can I make a band $2\frac{1}{2}$ inches wide, of dark blue enamel on a Satsuma vase, smooth and even. Have tried, but every time I filled the brush the joining showed. I used a No. 2 Red Sable brush. 2.—Can you dust on enamels? 3.—What is the trouble with my black lines, they often blister. I mix them with just enough

painting medium to hold powder together, then thin with turpentine, get it as thin as ink, still they blister?

Ans.—For large surfaces covered with enamels, apply very thin and repeat. Two or three fires are necessary. Use a No. 0 Red Sable brush. Repeated applications will make your band smooth. 2.—No enamels can be dusted on. 3.—The only reason I can see is that you apply your black too heavily. Paint applied heavily will blister. Try another make of black.



COLUMBINE UNITS AND BORDERS—M. A. YEICH

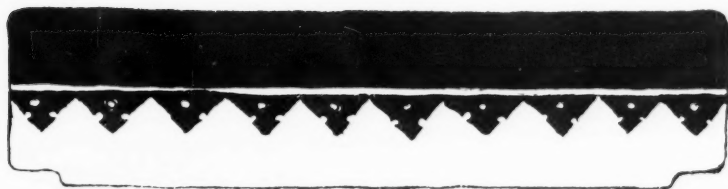
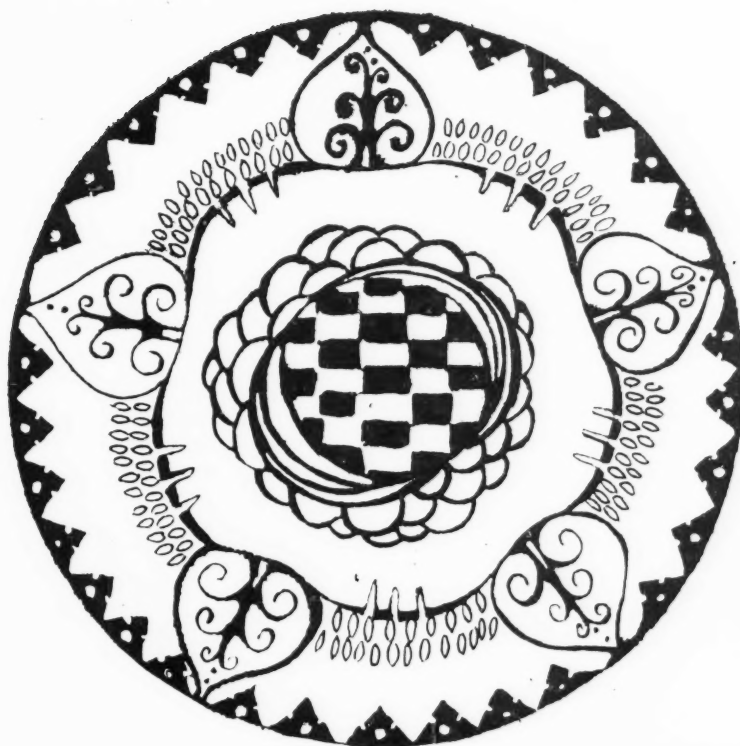


COLUMBINE DESIGN FOR PLATE—J. WILKINSON—To be executed in Purple Blue and Apple Green Enamels.

TEA SET (Supplement)

Francis Day

THIS design is to be carried in three colors, though it is printed in two. The flowers are Light Carmine with little dots of Chinese Rose, and the rest of the design is Old Blue which has been raised in value several tones with Best White. A color scheme of Citron Yellow with little dots of Orange and the rest of the design in Sage Green is a very satisfactory combination also.



POWDER BOX—M. LOUISE ARNOLD

ENAMELED in Red Violet, Blue Violet, Leaf Green, Turquoise, Light Yellow, with accents of Red or Orange. This design also works out handsomely in black and gold on the harder porcelains.



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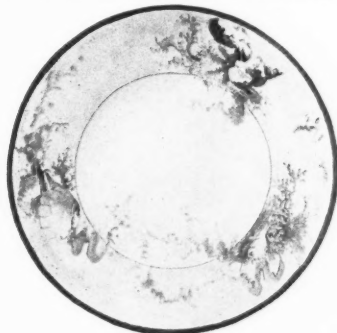
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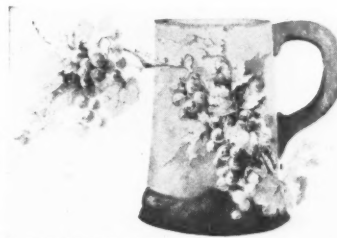
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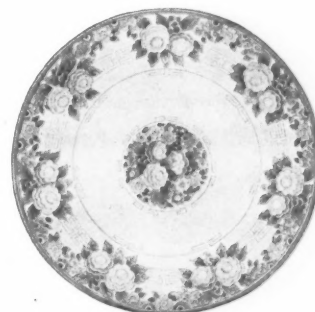
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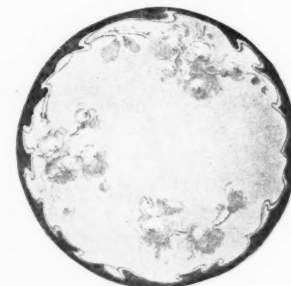
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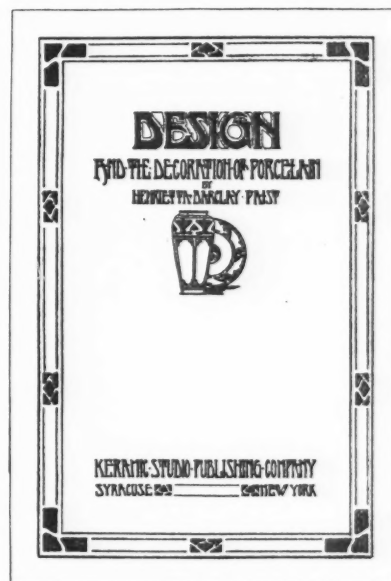
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